

# Society ready for the Opera

Lane

A Gem-Set Bandeau and Daisies Give this Careless Coiffure Formality

of Ruby Velvet and Cross Fox. This Wrap will Attract Attention

A Gauzy Bodice A-dotted with Gems and a Regal Hairdressing

Silver Locks Fashionably Arranged and Filleted with Jet

Superb is this Ermine and Fox Stole. With Fox Muffs to Match

## Notable Showing of Velvet Costumes On Opening Night -- Gray Hair the Vogue With Evening Dress, So the Coiffure is Powdered -- Much Floating Tulle Over Shoulders and Arms -- Furs and Fur Trimmed Wraps.

WITH the poising of the conductor's baton for the opening notes of Samson and Delilah on November 29th, the social season of 1915-16 formally begins. There have been one or two important weddings, and the Horse Show filled in the gap between country diversions and town gaiety; but not until the opera season is fairly under way in New York, may the social season be said to be in full swing.

The smart set attends the Horse Show of course; but to the smart set—if not to the general public—the Horse Show is merely another sporting event added to those that have filled the summer. One drops in at the show of an evening because it seems to be the thing to do; but one does not stay long and shortly goes on to some small and exclusive affair less boring. But the opera is quite a different proposition. One is expected to occupy one's box on society nights—even if one does not arrive until the beginning of the second act and must leave before the end of the performance. Society is expected to appear at the opera, and in gala array—and incidentally there is no such show place on earth for wondrous gowns and gorgeous opera as a brilliantly lighted opera house, where every beautiful woman in her roomy box in the famous "diamond horseshoe" is framed in a picture setting, the dark interior of the richly upholstered box making an effective background for white shoulders, lovely gowns and gleaming gems.

One sees many wraps in the carriage foyer—and indeed they are worth beholding. This year velvet wraps seem to enjoy special favor. Most of the stunning opera wraps are of rich, soft velvet, and it is the exception when there is not a generous quota of fur. The most entrancing colors appear in these opera wraps, indescribable shades of rose, subtle sea greens, all the tints between pale apricot and deep coral, sapphire blue, the new plum which fashion is daff about this winter, and many splendid reds, dahls, Jack rose, flame, garnet, ruby and others too numerous to mention. Colored wraps will be more popular than pure white ones this year, for color is at its bravest in costume now—in evening dress at least. Many of the wraps have added glory in gold lace, gold cord and tassel trimmings, in addition to the excessively wide fur collars and cuffs. It is not unusual to see fur cuffs reaching well above the elbow and a band of the fur, equally wide, may border the whole wrap—quite an item these days when no wrap admits to less than a four-yard width at the edge. To what extent this fad for exaggerated fur borders may go is illustrated in the opera wrap pictured; a superb garment of ruby red velvet with a flounce of opossum that reaches from ankle to hip. The wrap is closely shirred across the shoulders and tops of the sleeves and is gathered in again below the hips, so that the fur border is not more than three yards around while the velvet wrap, ungathered, would probably measure five at least. This fullness of the velvet, though cleverly controlled, gives the wrap special luxuriance of character, the light catching on each fold of the ruby velvet and emphasizing the rich color of the wrap. Cords dyed to match the velvet, and satin-covered buttons effect the fastening in front. With an opera gown of black tulle this ruby red wrap is particularly regal and stunning.

## Keeping Up the WINTER WARDROBE

VERY successful way to make ends meet in the dress allowance is to buy only the best, where materials are concerned, and to practice those little arts of renovation and repair that keep all wearables "as good as new" so long as their period of service lasts.

The ancient and honorable art of beautiful mending has become almost extinct. Exquisite needlework is required to make a perfect patch or a presentable darn in a stocking; in no branch of sewing, indeed, the needle-work as necessary as in the mending of garments—especially in lingerie where heartbreaking rents and worn places occur so soon. It takes patience to mend a torn corset-cover so that the repairs will not be evident through a sheer blouse, and few modern women have this sort of patience. Mending is a bore—and that is all there is to it.

But carefully mended garments will endure twice as long; in fact the beautifully mended section is likely to outlast the rest of the garment, for exquisite needlework will last a lifetime. Laces should not be hastily drawn together but should be carefully darned over a bit of net, and the pieces of lingerie should be reinforced with fabric of equal fineness and similar texture and weave. When a patch must be set in, it should be carefully basted first; then the edge of the patch should be turned under all around and hand-stitched with very fine needle and thread to the material. Afterward, the edges of the worn piece should be clipped away close to the line of stitching, turned in and also stitched by hand. In very fine corset-covers or brassieres, the stitched seam where the patch has been inserted may be hidden with a trimming of lace insertion, so arranged that the patch becomes the central motif of a trimming design on the material of the garment. All this labor may take a whole morning but the result will be worth it and the cost of a new brassiere will have been saved.

Ordinary underwear may be mended very satisfactorily on the sewing-machine. Bits of batiste, cambric, net and lace trimming should be close at

small as possible—and the striking ornament of rhinestones supporting a striped ostrich plume, black, with rhinestones running up the center stem.

Powdered Hair Gives the Smart Gray Effect.

And, speaking of coiffures, it is interesting to note how many gray heads there seem to be these days at fashionable assemblages. A fashionable coiffure which appeared recently is pictured. The face under this impressive gray coiffure looks young—for gray hair, but it is an odd fact that gray or white tresses, when picturesquely arranged—and luxuriant in growth—make their wearers face

look very young and fresh; much younger and fresher than dark hair that suggests every so subtly a dyeing process. Fashion is just now enthusiastic about gray tresses; but they are very beautifully arranged gray tresses with not the slightest dangerous suggestion of old-lady-likeness. The coiffure pictured is waved, slightly powdered and then drawn back in the new pompadour over a light cushion of wire. Soft locks come low over forehead and ears and a stunning jet ornament lends contrast to the artificially white tresses. This coiffure accompanied a gown of wedgewood blue tulle, veiling silver tissue. Quantities of the blue tulle floated over shoulders

dropped a little ammonia. When soil and stains have been removed, rinse well—you can do this in the bathtub—and then spread the corset out on another clean towel and put it in the sun to bleach and dry. If the work is quickly done there will be little danger of rust. A new strip of lace, or shirred white ribbon, sewed over the upper edge, new laces at the back, and you have a fresh, dainty corset for further wear.

The woman who systematically keeps up her wardrobe never throws away hat material. Old hats are ripped apart and trimmings laid aside in separate boxes; feathers in one box, ribbons in another, velvet crowns in another, and so on. Many a smart little toque has been concocted when

not rub ribbons on a wash board, nor even too violently between the hands. Dip and squeeze and dip again, then rinse thoroughly and hang up to dry. When almost dry, press on the wrong side with a moderately hot iron, placing a thin bit of paper between the ribbons and the iron.

Velvet ribbons may be made to look like new by a steaming process. Stand a very hot flat-iron on end and fold over it several thicknesses of old muslin wrung out in cold water. There will be a tremendous hissing and steaming and you must hold the ribbon with its satin back against the steaming cloth, passing the ribbon along as the steam raises the nap of the velvet. Now, remove the wet cloth from the iron, pin one end of the ribbon to the ironing table, and bring the other end as indicated in the picture, pass the iron lightly along the satin-side of the ribbon. Even after being very crushed and crumpled, velvet, or velvet ribbon of good quality, will respond to this steaming treatment in fresh, smooth texture.

There is no branch of the renovating art that is as tedious as feather curling, but the work can be done, and beautifully done, at home if one has sufficient patience. Light colored plumes and tips may be cleaned by



Every woman should learn to groom her own feathers.



Corsets will last twice as long if kept immaculately clean.

of the wardrobe. The usual life of a corset extends to the time it is too soiled and unsightly to be risked for further wear. One never knows when there may be an automobile accident or a train wreck and the fear of either or both makes many a woman invest in a new corset, the old one being retained "for wear around the house." Many women who are extremely fastidious about fresh lingerie and clean stockings every day of their lives, will wear corsets that they would not like even their dearest feminine friends to get a glimpse of. It is not a difficult matter to wash a corset and the life of the garment, and its usefulness—to say nothing of its appearance—will be benefited thereby. Spread the corset out on a thick bath-towel and scrub it well with warm, soapy water into which you have



Velvet ribbon may be made as good as new by a steaming and pressing process.

an unexpected invitation arrived, out of these left-overs, carefully freshened and deftly put together. Cheap ribbons never freshen up satisfactorily but one can do much with ribbons of good quality. If colors are delicate, cleanse the ribbons in gasoline rather than attempting to wash them in ordinary soap and water. Black ribbons should be washed in cold water with a few drops of ammonia. Do



This Scarf of Silver Tissue Veils a Silver-Embroidered Velvet Gown

dipping in gasoline. They should be then well shaken and placed in the air to dry. Black feathers may be cleaned in ordinary soap and water and rinsed afterward. Every separate plume of the feather must then be curled with exquisite care and patience. A dull knife—a small fruit knife is excellent—should be drawn outward, under the plume, and a little practice will give you the light, deft twist of the wrist that makes the fibre curl gracefully as it leaves the knife's edge. This motion must be kept very regular, so that the feather will be symmetrical when all the fibres are curled. If you are caught out in a sprinkle, in your new feathered hat, or if the feathers have been exposed to a damp mist, hold the hat about two feet above a hot stove, shaking it well. The dry heat arising will restore the lost curl to the plumes.

## Notes and Novelties.

OVAL RUGS FILL A LONG-FELT WANT.

A NEW Wilton rug of large room-size—about nine by twelve feet—has been produced in oval shape and has been welcomed enthusiastically. An oval rug of handsome quality and in this very large size is something of a novelty; but every householder must admit its advantage.

tages. In a room, for instance, where large pieces of furniture are placed "cat-a-cornered" in the room corners, the oval rug will fit the open floor-space nicely. It will also snugly into bay window recesses and accommodate itself to the curve of a corner fireplace. These rugs come in soft, pleasing color designs and have the durability that always marks a good Wilton floor covering.

## BRONZE GROWS MORE AND MORE FASHIONABLE.

THE modern library is not modestly furnished unless it has its full complement of bronze accessories, and these are not in the way of impressive statues mounted on pedestals, but are represented in small, articles that have utilitarian as well as artistic value. There are bronze book-ends for the table; bronze cats for holding the door ajar, and bronze owls which appropriately support reading lamps in the room where learning is supposed to hold court. Most attractive are the bronze pussies which sit sedately before the half-open door, paws together and tail curled under, exactly as a family cat sits when in contemplative mood. The bronze lamps are attractive too, the wise looking bronze bird perching on a base of bronze books and supporting an electric reading lamp with an artistic silk shade.